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HINTS AND NOTIONS.

Apparent size of moldings. The apparent size of moldings is increased by color enrichment, as these multiply detail. Unbroken horizontal lines in cornice add to the seeming length of continuity. Strongly marked vertical divisions that baffle the eye in an attempt to count them, increase apparent breadth, and flutings on the corona of a cornice, dentils and medallions, make the extent of surface appear greater, as suggestive of the subdivisions it is capable of containing.

Color heightening compositions. For yellow gold, dissolve in water six ounces of saltpeter, two ounces of copperas, and one ounce of alum; if wanted redder add a small portion of blue vitriol. For green gold, mix in water an ounce and a half of saltpeter, vitriol and sal-ammoniac an ounce and a quarter each, and one ounce of verdigris. For red gold, take an ounce and a half of red ochre in fine powder, the same quantity of calcined verdigris, and four ounces of melted yellow wax.

Skylights. To set off a shelving skylight, following line of roof, let the ceiling be squared with walls, so as to be completely flat. With the skylight thus paneled, warm-colored classic frescoes may be applied with good effect on the three irregular plaster sides, and will be presented in a fine light.

Carpets. The general taste in carpets runs to brighter hues. In the styles brought out for winter furnishing, the patterns are larger. As a rule, great richness of effect is aimed at by manufacturers. Among foreign carpets, as in domestic, there are superb novelties.

To clean tarnished silver ware. Hypo-sulphite of soda will cleanse tarnished silver ware. It is applied simply with a cloth and brush dipped into a saturated solution of the salt.

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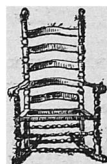
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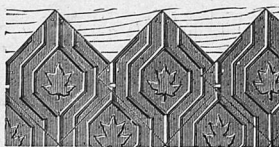


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HINTS AND NOTIONS.

Furniture forgeries. A so-called ancient piece of furniture may often be discovered as an imposition, if made of new oak; however, this may have been stained with artificial color, which fails to give the rich, mellow hue which comes from age. Furniture forgeries are, on the whole, best detected by want of antiquarian accuracy as, for instance, chairs and tables alleged to belong to the middle of the seventeenth century, the legs of which are not strengthened and held together by cross bars near the floor.

Lattice-work patterns. Pleasure and utility can be combined in putting together lattice-work pattern in the Oriental style. These patterns, though occasionally complicated, are very simple, consisting, for instance, of an oval or leaf form of small pieces of wood and short sticks. The pieces have but to be perforated with holes to which the sticks fit, and a number of styles of ornament can be produced according to the disposition made of them.

Old furniture. Furniture supplies remarkable instances of changes of taste. Up to half a century ago antique furniture in England among the rich was relegated to the store-houses and the garret, and even now some fine examples are obtainable in the houses of the peasantry.

Violet stain for wood. The wood is treated with a bath made up with $4\frac{1}{2}$ ounces of olive oil, the same weight of soda ash, and $2\frac{1}{2}$ pints of boiling water. It is then dyed with magenta, to which a corresponding quantity of French crystals have been added.

Stove mountings. Side and top mountings of the coming season's parlor stoves are composed of metallic figures in human and fanciful forms, the latter such as represented on heraldic bearings and Oriental jars.

Enamel colors. Blue is obtained from an oxide of cobalt; a fine yellow from pure oxide of silver; green direct from oxide of copper; red from oxide of gold.

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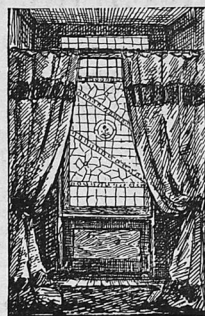


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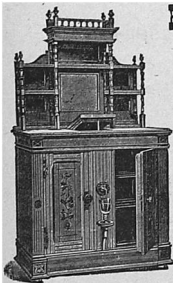
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other plain woods, consisting of a transparent
rose pink liquid. Mix, first, 4 lbs. of potash in
one gallon of hot water, adding same weight of
sandal wood. When the color of the wood is
extracted add 2½ lbs. of gum shellac dissolved
over a quick fire. Apply a groundwork of log-
wood stains to the wood and then the mixture.

Waxing of furniture. Waxing gives
luster to surfaces and heightens tints. The
thinner the coating the more distinctly the veins
of the wood will appear. A pomade fit for
waxing furniture may be made by melting two
ounces of white and yellow wax in a vessel
over a moderate fire, and then adding four
ounces of the best spirits of turpentine. On
taking it off the preparation must be stirred
until cool.

Stenciled ornaments. All purely stenciled
ornaments, to be good as such, ought to be kept
broad, simple, and distinct. It ought not to
imitate what it is not, hand-work. The properly
placed may be made to increase and complete
the effect sought to be produced, instead of
being a source of weakness.

Wall ornaments. Ornamental forms of
wood covered with velvet plush, that serve for
wall ornaments, in shapes of anchors, crosses,
stars, etc., have center adorned with bouquets
in artificial flowers, and where space allows, a
small thermometer in silver case is inserted.

Mounted fans in brilliant colors, and with
mirrored centers set on carved stand, are
used for displaying portrait photographs fixed
in hidden and shallow paper pockets behind
the curved upper edge. This rainbow arrange-
ment has a good effect.

If the prospect from windows be not very
good, a little pale amber and very faint blue or
green stained glass can be arranged in a neat
frame and made to fit over and cover the other
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The growing taste for brilliant colors may
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with face deeply indented, labors under the
weight of a small thermometer with enameled
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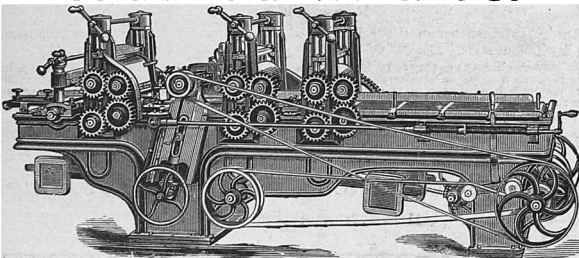
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Gilding glass and porcelain. Some gold powder is ground with borax, and in this state applied to the clean surface of glass by a camel's-hair pencil; when quite dry the glass is put in a stove heated to about the temperature of an annealing oven; the gum burns off and the borax, vitrifying, cements the gold with great firmness to the glass, after which it may be burnished. Porcelain may be gilded, silvered, tinned, or bronzed in the same manner, but must be subjected to a low, red heat.

Cement for mother-of-pearl. The following is the mode of preparing a cement for pearl. Dissolve one part of isinglass and two parts of glue in thirty of water. Add one-thirtieth part of gum mastic dissolved in half a part of alcohol and one part of white zinc. When required for use warm and shake up.

It is to be remembered in selecting wall papers that light papers often appear much more intense on being hung, owing to reflection from the opposite wall, especially near the corners.

Tobacco box. A handsome mounting for a tobacco box consists of a ram's head. The metal box is sunk between the horns and overlapped with a chased silver plate on golden hinges.

Fractured ornaments. White-lead ground upon a slab with linseed varnish and kept out of contact with air, affords a cement capable of repairing fractured bodies of all kinds.

Painted floor. A good pattern for a painted floor consists of squares in alternate or variegated hues. For the former, blue on a green ground is suitable.

To polish pearl inlays. Rub any pearl work with finely powdered pumice stone, then apply putty powder and water and it will produce a fine gloss.

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A green glass vessel is in shape of a bird, with neck and head feathered in silver, and standing on a mirror bound with old brass.

Tinting molded surfaces. Plain small molded surfaces will usually look all the better for being in two tints of the same color.

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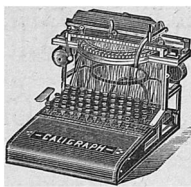
Asiatic types. Sir Rutherford Alcock observes: "It is singular that in nearly all Asiatic countries each nation has adopted a strictly conventional type, perpetuated on monuments and in pictorial records, only remotely representing the characteristic features of the people themselves. The ancient Egyptians, Assyrians and Persians have all been so handed down to posterity. It may, perhaps, be accounted for—in part at least—by the facility it afforded to inferior workmen to reproduce one stereotyped form, without much exercise of individual artistic skill. In Japanese drawings there is certainly one type for the Daimios and privileged classes—a purely conventional one, unlike anything to be seen among them. A sort of exaggerated rendering of what, in lesser degree, is popularly attributed to the Norman blood, in contradistinction to the Saxons or the Celtic race of these islands. The common people, in their pictures and carvings, are always rendered in the likeness of what may be daily seen in the streets—a lower type of face, often caricatured, farcical and grotesque, but still representing the national features with a great deal of truth and force."

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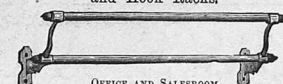
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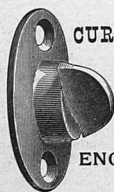
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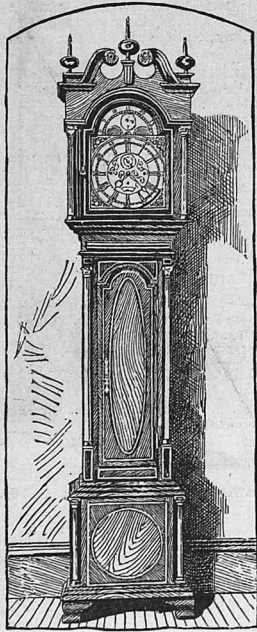
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HINTS AND NOTIONS.

Folding beds. The more costly and elaborate descriptions of folding beds are now made in such elegantly attractive forms that they are steadily rising in favor. The Riche-lieu Hotel, Chicago, has just had one hundred parlor bedrooms equipped with these by C. H. Hildreth & Co. of that city. A simple axle movement suffices to raise or lower them without discomposing the beds when prepared for sleep. Each, when closed, presents in center panel a massive beveled looking-glass, with wings of wood carved with geometric facets beneath, and gold bronze panels with allegorical subjects in relief above; or in their place figured enameled tiles. The cornice is a round gilt brass bar, bossed at extremities.

Fourteenth-century chairs. It has been our good fortune to come on some extremely excellent specimens of renaissance chairs of the Fourteenth century and of Italian make. Each of the set varies in treatment. The sides of backs are outlined by recumbent figures, a nymph, shepherd and musician canopied by foliage. The center of each back is a carved trophy the rest of surface filled in with leafage, fruits and flowers. The fronts and backs of seats have not even the suggestion of legs, but are solid pieces of rich elaborate carving, slightly elevated by square blocks from the floor. They seem to take away all appearance of top heaviness.

Sealing-wax caskets or trays. No one ever dreamt that sealing wax would return to use for the fastening of envelopes, but so it is. It has its advantages in the impress of a monogram and affects the semblance of increased security. The color of the wax in fashion is a dull reddish brown. The impress of the stamp will be improved in appearance by covering before use with powdered carmine, which, through the heat of the wax loses luster, and so contrasts with the shining margin. Elegant metallic cases contain candle and holder, wax and stamp.

To varnish drawings or any kind of paper or card work. Dissolve 1 ounce isin-glass in 1 pint of water by simmering over fire, after which strain through muslin. Lay this size on paper moderately warm; if it glistens, add more water; if it soaks through, add isin-glass till it merely dulls the surface. Give drawing several coats, bearing lightly on the brush (a flat tin camel's hair), from which the size should flow freely, finally apply successively three coats of best mastic varnish.

Hotel office fittings. The office of a leading hotel in Chicago, is about to be fitted at a cost of \$30,000 and without any alteration of the size of the room, with a glass dome, iron pillars and marble wainscoting, and in other respects in the style of halls of the palaces of wealthy Parisians. A novel feature will be hanging galleries where tables will be placed for the use of privileged guests in attending to their correspondence.

Matting or dead gold. To matt the leaf which is dull from not being burnished, as compared with a burnished surface, but which has still a shining appearance, grind some vermilion or yellow ochre very fine, and mix a very small portion either with parchment size or the white of an egg and apply with a soft brush.

Egyptian colors. In the coloring of halls of public buildings, and those of hotels and theaters out West there appears a general tendency to resort simply to the pigments which were favored by the ancient Egyptians, namely: deep red, blue and brown, with gilded border lines and panel mouldings.

Cabinet varnish. Copal fused 14 lbs.; linseed oil, hot, 1 gallon; turpentine, hot, 3 gallons. Properly boiled, such a varnish will dry in ten minutes.

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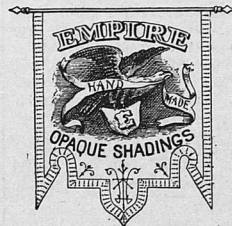


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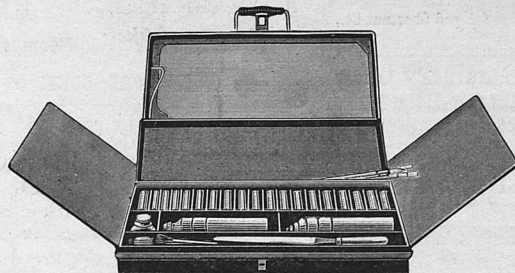
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HINTS AND NOTIONS.

Color effects on vision. It is in color
decoration as in music. In decorating a room
a key for high or low tones must be selected,
and all accessories of hues or tints must be
supplied from that tone, or the work will look
incongruous. The eye can only take in so
much color, and is affected by their propor-
tions; in a polychromatic design one color will
absorb another, or reflect its influence upon it
in the eye, though some distance from it in the
field of vision. Thus sienna and red in a
frieze, where the rest of the surface of the
wall is blue, will impart to the blue which
would otherwise look cold, their own warmth.

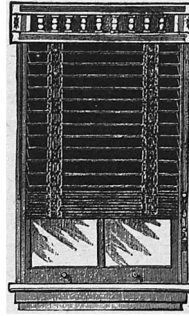
Room in metallic colors. It may seem
somewhat venturesome to wholly cover the
walls and ceiling of a room with metallic col-
ors, although the surfaces were in plastic relief
work, yet we have seen it practiced successfully
and with enlivening effect. The walls were of
leaf patterns, the frieze contained panels of
birds in varied positions; the ceiling, with ex-
ception of rich border, displayed in repetition
a small geometric form, bronze plaques, rich
hangings and ceramic vases were accompani-
ments.

Stenciling. The general decorative effect
to be sought in this kind of work is quite
flat and simple; but there is plenty of scope
for artistic skill and feeling in the manipu-
lation of the brush, the interchanges that may
be made of colors and the decorative treat-
ment of the design by interchanging the
stencil plates and avoiding as far as possible
any formal repetition.

Appropriate decoration. Appropriate-
ness is never to be overlooked in the de-
coration of a room; purpose must be stud-
ied. We have seen wall papers in drawing-
rooms frequented by society people utterly
ruinous of the appearance of rich silk
dresses. Patterns suitable for one room may
look vulgar in another.

An egg shell, with end evenly cut off
and covered with painted designs in out-
lined sections, makes a pretty dome mount-
ing to suitable cardboard articles.

The numerous articles of Swiss carved
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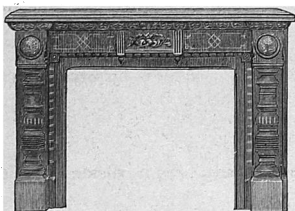
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HINTS AND NOTIONS.

Ornamental silver jug. This jug has bulbous body composed of acorn shapes in repoussé, the neck plain, with edge cut out in angles and curves much like the teeth of a saw. The handle, which reaches the entire length, is a curved stem surmounted by a squirrel. The mouth of the jug rests on a large gold leaf exposing fully to view the gold-lined interior with the reversed form of the raised acorns.

Misfit carpets. On the walls of large western carpet jobbers will usually be found a department for misfits, the number of mistakes that are made as to the area of floors, both by customers and employees sent out by carpet firms to measure them being large. Carpets thus returned are depreciated in value, and constitute "bargains."

Gilding on wood.—On plain wood fine yellow ochre and Japanese gold size should be first laid, but polished wood which has a sticking quality should be rubbed with whiting before the size is applied. Any portion of leaf overlapping the pattern and adhering to the surface may be removed with a pointed stick of hard wood.

A varnish for coating metals. Take one part of copal, one part of oil of rosemary and two or three parts of pure alcohol. This mixture gives a clear varnish as limpid as water. It should be applied hot, and when dry it will be found hard and durable. Its lucidity suits it to handsomely tinted surfaces.

Water-color drawing frames. An appropriate frame and one much admired for water-color drawings, is flat and with blue ground, on which leaving wide interspaces, raised leaves, stalks, flowers, and fruit in bronze and gilt are scattered in a somewhat informal fashion.

Gold watch case. In a new design of gold watch case one-half the back traced off diagonally with fretted edge, is ornamented with a band of raised arabesque work, the field beneath it enameled, with Persian tracery in gold. The rest of back is plain.

Flower pots. It would appear to be a decided error to adopt flower pots with aggressive colors brilliantly glazed, as they seriously detract from the charm of the plants, the intensity of the reflected light overpowering these.

The low-backed chair. The low-backed chair, low set and broad, and with back of heavily carved hardwood, reaching but half way to the shoulders of the sitter has become a verity.

Fruit basket. The front panel of a silver fruit basket represents the spies returning from Canaan, bearing branches from which hang clusters of grapes, the group excellently modeled.

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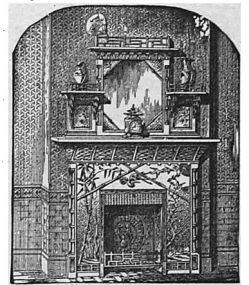
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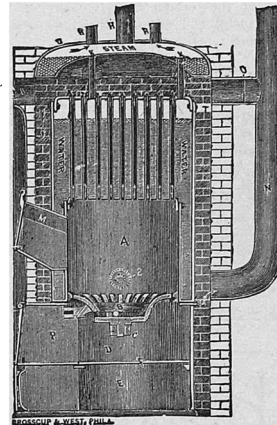
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